



Issue 44 2003



## Puppets & Dramatic Play

*With Child Care Connections  
~ A newsletter within a newsletter*



# The Puppet Master

Marlon was an especially lively, resilient child. The younger son in a single parent household, he was comfortable in child care, exerting a sense of ownership over the equipment and toys he interacted with. His contributions to "Show & Tell"

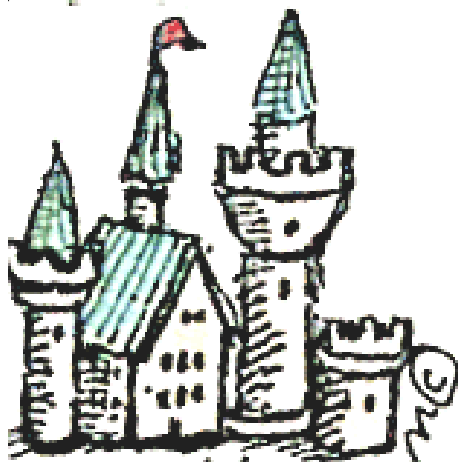
always captivated the group and prompted discussion, whether sharing the fact that he had been born in another country or that his mother had had a party over the weekend. Savoring the program's regular poetry reading, he quickly memorized the repertoire. He was a positive force in building a sense of community and harmony in the group of eighteen 5- to 7-year-olds.

One way he did this was through his impromptu puppet shows. While small groups engaged in table games and free play, Marlon would frequently disappear behind a windowed divider. A hand-puppet would appear in the window. "Looking" around, bobbing and swaying, the puppet waited to be noticed. When one child remarked on the puppet's presence, the performance would begin with a poem recitation.

Children drifted toward the "stage", some joining in the recitation, and inevitably a conversation would start between the puppet and the audience. Some children would join Marlon behind the scenes. Sometimes the puppets reproduced favorite stories and sometimes they pursued storylines evolving from the current events in the lives of the children.

The performances lasted 5-10 minutes and usually ended anticlimactically without applause or story resolution. The performers left to extend the dramatic theme into other play areas or to act on a new play idea which suddenly occurred to them during the puppet show.

The teacher found it easy to influence the performance by introducing simple props, such as a spoon and saucepan or a toy car and a traffic sign. Asking a leading question could alter the direction of the performance. She helped provide a storyline and conclusion to a rambling show, sometimes facilitating a discussion during or after the performance. Frequently children with timid temperaments were drawn into interacting with the puppets; with encouraging conversation, the adult caregiver supported these children and interpreted their actions for the group.



Another way the teacher assisted younger, less sure children in their budding efforts at puppetry was to simply play recorded music to which the puppets danced and mimed. The exhilaration of the puppetry success carried over into attempts at other play challenges and social interaction. It was always exciting to see new play partnerships result from the puppet performance.

*The Child Care Information Center is a mail-order lending library and information service for anyone in Wisconsin working in the field of child care and early childhood education.*

*Sponsored by the Office of Child Care, Wisconsin Department of Workforce Development, CCIC has worked since 1986 to provide quality resources to match the needs of caregivers and parents.*



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# The Puppet Miser



The new teacher in the Wasp Nest room worked her way through the storage cupboards, acquainting herself with the inventory of equipment and resources. When she found the box of puppets in the top shelf of a hard-to-reach cupboard, she cried out in delight. A plush furry lion's head and a fierce-looking dragon lay awaiting her life-giving hands. She glimpsed shades of lavender and sea-green rayon beneath them. Stepping down from the stool she was standing on, she set the box on the floor to investigate further. Having heard her cry, the children came running to see what she had found. "Puppets! Yay, puppets!! Let me have one! Grrrrr...arr!" The most aggressive of the children grabbed the lion and promptly used the puppet to begin mauling the child nearest him.

The assistant teacher also came quickly to the scene, scooping the puppet off the child's hand. Seemingly in one fluid motion, she popped the puppet back into the box and the box high out of reach atop a nearby shelf. "We don't let the kids play with these," she said decidedly to the new teacher. "They cost a fortune." When the teacher failed to respond, she added, "And you see how they play with them. They'd be wrecked in no time."

The children shuffled away and deflatedly resumed the dropped threads of their play. The now puppetless child found a doll with which to renew the "mauling" of his playmates. Exasperated, the assistant teacher snatched the doll out of the boy's hands. He squealed and jumped for the doll. When he couldn't reach it, he ran around the room from play area to play area, tapping equipment and disrupting the play of others. The assistant teacher shot a grim "See what you started" look at the new teacher, who silently put the puppet box back in the cupboard and shut the door.

Six months later, she left the center without ever using the puppets.



Hmmm. True stories. Which one tells the story of your center? Are you generously putting your equipment to use in supporting children's growth and development in ways that are accessible and relevant to them? Or are the children in your center undernourished in imaginative performances due to the staff's starvation diet concerning props and opportunities? Master or miser? Maybe it's time to add some calories to your curriculum!

*-Lita Kate Haddal, editor.*

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## A Caregiving History Lesson

Licensed and certified child care regulations have not always existed. The following story tells us how regulations for children's environments started. If exasperated by the paperwork and demands of the child care licensing or certification process, we can be reminded of how grateful we should be that it exists.

In April 1874 in New York City, church worker Etta Wheeler was alerted by neighbors that a child was being tortured in a house nearby. Etta found a child who had suffered daily whippings and burnings, stabbing with scissors, and being bound to a bed. For more than seven years, nine-year-old Mary Ellen Wilson had never left the house; her foster mother left Mary Ellen alone locked inside a tiny, dark closet. During the cold New York winter nights, a threadbare quilt and a scrap of carpet were her only warmth.

At that time, there was no lawful way for Etta to rescue the child despite repeated pleas to police, the church, and the courts. Finally in desperation, Etta appealed to Henry Bergh of the New York SPCA [Society for the Prevention of Cruelty to Animals] for help. Only then was Mary Ellen finally rescued...by the SPCA because she was a member of the animal kingdom! By then, malnourished Mary Ellen needed to be carried into court. Her guardian received a jail sentence and Mary Ellen was moved to a new home. The following year, the New York Society for the Prevention of Cruelty to Children (NYSPCC) was founded. Important legislation followed: the US Supreme Court ruled in favor of government regulation to protect the public good, and the first law to require the regulation of adult foster care facilities, the first human care licensing law in the US, was enacted. Pictures of Mary Ellen, before and after, still hang at the New York SPCA.

Today, regulation of care facilities is universal. The National Association for Regulatory Administration (NARA) is an international organization representing all human care licensing, including child welfare, adult part day and residential, childcare, drug and alcohol and disability licensing. Its mission is "consumer protection through

prevention", dedicated to promoting excellence in human care regulation and licensing through leadership, education, collaboration and services.



In our search for heroes in these troubled times, let's remember those child care licensors and certifiers



among us who work for the protection of children and the improvement of children's environments.

By complying with child care standards, we support that work and help hinder disastrous situations like that from which Mary Ellen was rescued.

- For more information call NARA, 1-651-290-6280 or to see the story of Mary Ellen in streaming video, visit the website of the NARA (National Association for Regulatory Agencies) at: <http://nara-licensing.org>
- To order a book about Mary Ellen, visit <http://home.swfla.rr.com/maryellenwilson/maryellen.html>
- For information regarding children's rights as outlined by the United Nations, call CCC, 1-800-362-7353, for the UNICEF brochure, *The U.N Convention on the Rights of the Child*.
- For information regarding children's welfare in today's world, visit <http://www.amnestyusa.org/children/>

# News & Views



## Disability Puppets

Manitowoc Disability Association has puppets to lend—lovely puppets such as a little girl in her wheelchair.

Not only do they have puppets to lend, but they have puppeteers to lend



the Huizinga and her puppetry partner, Suzette Larimus, serve four counties—Sheboygan, Manitowoc, Kewaunee, and Door, performing free of charge to early elementary and preschool groups.

Their puppet program is an

adaptation of the *Kids on the Block* performances (see [www.kotb.com](http://www.kotb.com)) with the message gauged to a younger audience than the original material. After the performance by a cast of three puppets, some portraying children with disabilities, Mary Jane and Suzette lead an activity to underscore the positive message of inclusive friendships and give the children take-home bags of parent-child activity starters and other resources, such as, cards with the Braille alphabet and sign language illustrations.

Would you like to book a visit from the *Kids on the Block Puppeteers* (and live in Sheboygan, Manitowoc, Kewaunee, or Door counties)? Would you like to find out more about how to create such a program in your area? Contact Mary Jane Huizinga at Family Connections, 1-800-322-2046, or (920) 457-1999.



## \$\$ for Special Education

Do you have a great idea for a program for kids with disabilities but no money to support it? Apply for a Council on Exceptional Children/Yes I Can Foundation mini-grant at <http://yesican.sped.org/minigrants/index.html>

You can help support this grant fund by shopping online. The Council on Exceptional Children's Yes I Can Foundation, which sponsors programs for students with exceptionalities and their teachers, is now listed on two charity online shopping sites. At no extra charge, you can shop online at over 350 stores like Amazon.com, Barnes & Noble, Gap, Office Max, 1-800-Flowers, Dell, J.Crew, and more at Buy For Charity, [www.buyforcharity.com](http://www.buyforcharity.com) or Shops that Give, [www.shopsthatgive.com](http://www.shopsthatgive.com). Up to 35 percent of each purchase will benefit the Yes I Can Foundation if you select it as your cause of choice.

## AAP Television Series

Tune in to the Discovery Health Channel for the American Academy of Pediatrics television series, *Kids Healthworks*, to learn about kids from birth to 12 years of age. Each 30-minute episode in this 26-part series features American Academy of Pediatrics member physicians answering the questions almost every parent and caregiver has: when to wean your child from a pacifier, how to make sure your child is getting enough calcium, when to begin toilet training, what to do if your child starts to choke, how to childproof your home and many more safety, health and development issues. The television series is presented in an entertaining magazine style format. It also includes enlightening reports, lively sidebars and real-life stories from parents "who have been there." Other timely and diverse topics addressed in the series include antibiotics, adoption, ear infections, childcare, sibling rivalry and vitamins. For more information on the content of the *Kids Healthworks* television series and a schedule of airing times, please visit [www.kidshealthworks.com](http://www.kidshealthworks.com)



## **KID'S NEWS**

*From U. S. Consumer Product Safety Commission*

### **Shopping Cart Safety – Buckle Up!!**

Falls from shopping carts are among the leading causes of head injuries to young children. In 2001, the U. S. Consumer Product Safety Commission (CPSC) estimates that there were over 20,000 injuries to children four years and under associated with shopping carts. Of those, approximately half involved head injuries.

Shopping carts are used regularly throughout the year in retail, toy and grocery stores and their use increases during the holiday season. Every shopping cart should have a seatbelt to restrain the child in the seat and the following warning:



#### **⚠ WARNING**

**Child can fall from shopping cart,  
causing severe head injuries.**

**Use seatbelt to restrain child in seat.**

#### **What You Can Do! –**

To prevent falls from shopping carts:

- Use seatbelts to restrain your child in the cart seat.
- Don't allow your child to ride in the cart basket.
- Don't allow your child to ride or climb on the sides or front of the cart.
- Don't allow an older child to push the cart with another child in it.

### **Happy Shopping & Buckle Up!!**

*For more information on safety, contact CPSC at (800) 638-2772 or visit their website: [www.cpsc.gov](http://www.cpsc.gov).*

# Articles- to- Keep

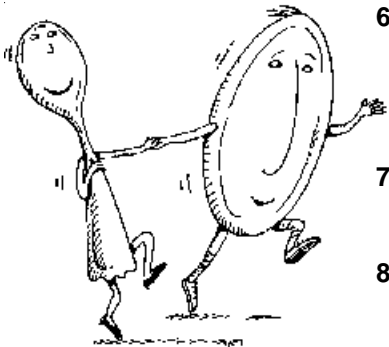
*"Pretending is a valuable form of play. Drama can be many things: an exercise in cooperation, a form of natural socialization, a nonthreatening way to express feeling and respond to situations, a stretch of creativity and imagination, an encouragement for problem-solving and expansion of vocabulary, and a wonderful way to practice growing up."*

*"It takes planning, elbow grease and begging for new materials, but your drama center/ dress-up corner can become alive and exciting and connected to other activities such as circle time and story time. Use dress-up activities mostly as a part of choice or free play time, but try to integrate other drama activities into your plans by 'playing the story.'"*

*-Jeannine Perez.*

## Puppetry

1. **Did somebody say puppets? YIKES!!!** Legends & Lore.com. These are helpful tips for those who have been too timid to try using puppets. Available at <http://www.legendsandlore.com/yikes.html>
2. **5 basic techniques of puppetry.** Puppet Productions. This article identifies ways to move puppets that will make them appear more lifelike and natural. Available at [http://www.puppetproductions.com/5\\_basic\\_techniques\\_of\\_puppetry.htm](http://www.puppetproductions.com/5_basic_techniques_of_puppetry.htm)
3. **Puppet manipulation.** Legends & Lore.com. Here are guidelines for manipulating different puppet types so gestures are appropriate to the story action and character portrayal. Available at <http://www.legendsandlore.com/puppetmanipulation.html>
4. **Puppets and patterns.** Legends & Lore.com. From the web site of the same name, this is a great packet of directions and patterns for making sock, sack, and stick puppets with poems to accompany the characters. Available at <http://www.legendsandlore.com>
5. **Preparing to use puppets.** *Schooldays*, July/August 2001. Teachers country-wide share their tips on using and creating puppets, such as, oven mitts make inexpensive hand puppets for the classroom.
6. **Puppetry and problem-solving.** Charles A. Smith. *Young Children*, March 1979. This article is a classic in preparing teachers and caregivers for puppetry dynamics and understanding children's thought processes when interacting with puppets.
7. **Awake/asleep spoon.** Kathy Faggella. *Everyday TLC*, November 27, 2000. Even infants and toddlers will respond to this very simple puppet.
8. **Me puppets.** *First Teacher*, January/February 1997. Make life-sized puppets by outlining children as they lie on brown paper.



*To be successful,  
the first thing to do is  
fall in love with your work.  
-Sister Mary Lauretta.*

9. **Say it, see it, do it: Ideas for circle time.** *Texas Child Care*, Winter 1996. These traditional rhymes and songs are good for incorporating puppets and props into circle time.

10. **Puppet time.** *Super Snack News*, September 1993. Easy puppetry is shown here using milk cartons, yarn, toilet paper tubes, egg cartons, fruits and vegetables while adapting familiar tunes to indicate to the child the expected puppet action.

11. **Imagine what a glove can be.** Ray Allison & Lynn Thompson. *First Teacher*, November/December, 1991. Give mismatched gloves a new life as teaching aids by turning them into hand puppets or miniature flannelboards.

12. **Activity Plan: Every puppet tells a story.** *Scholastic Early Childhood Today*, October 2000. Directions for making stick puppets and leading children into a puppet/storytelling experience.

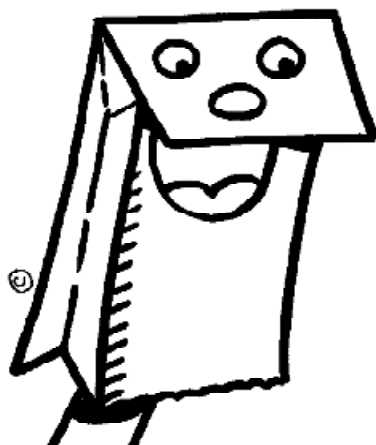
13. **Puppet revolutionary.** Harriet Gamble. *Arts & Activities*, June 2000. This is the story of John Kennedy, a puppetmaking expert who creates Muppets from foam rubber. The article includes photos and instructions for making a puppet for the head of a pencil.

14. **Vietnamese water puppets.** *The Puppetry Home Page*. Puppetry in Vietnam has historically been done in the water, using the water's surface as the stage. Originally done by rice farmers, the themes enacted usually include dragons and fish engaged in lively struggles. This collection of articles gives the background for this sensual delivery of entertainment and culture. Available at <http://www.puppetry.info/puppetry/traditions/Vietnamese.html>

15. **Natural magic.** Jeannine Perez. *First Teacher*, July/August 1995. Children can make puppets from found materials in nature, such as, acorn "hats" for finger puppets or apple "heads" for stick puppets.



16. **Exploring holiday feelings.** *Everyday TLC*, December 18 2000. Here are ideas for giving sock puppets the personality of an elephant, alligator, or rabbit by adding simple materials. Other easy ideas include paper bag Santas, reindeer stick puppets, and pop-up candle puppets.



17. **Making a turkey puppet.** Margery Kranyik. *Everyday TLC*, November 14, 1999. Quickly made, this puppet idea reinforces shape and color identification by involving triangles, circles, rectangles and squares of colored paper.

18. **Toddler time: Pocket magic.** Jeannine Perez. *First Teacher*, September/October 1997. Felt and old shirt pockets are the basis for delightful props for dramatizing fingerplays and supporting toddler conversation when they become pockets with puppets tucked inside.

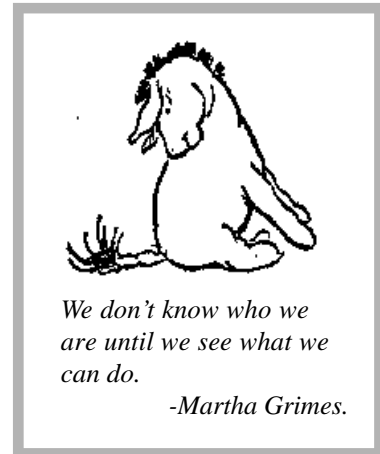
19. **Teaching Toys.** Rose Merenda. *Totline*, Newsletter, March/April 1996. These simple puppets are dolls made from toilet paper rolls and pictures. They can be used to create a town of characters, tell stories, or reinforce concepts, such as sequencing and sorting.

## **Dramatic play**

20. **Dramatic play: A daily requirement for children.** Linda G. Miller. *Early Childhood News*, March/April 1999. The problem-solving that takes place in play as children engage themselves physically, emotionally, socially and intellectually, prepares them for coping with real-life both now and later. Sometimes they are creating happy endings to themes in their lives; sometimes they are releasing feelings and experiences they have witnessed by acting them out in a safe, controlled situation. Making an environment that assists children in that vital process is a critical part of a teacher/provider's job.

21. **Play me games.** *Everyday TLC*, August 26, 2002. These 5 simple activity ideas help children take the first steps in building confidence for performing easily in front of others.

22. **Activity plan: Ready to use teaching ideas.** *Scholastic Early Childhood Today*, November/December 2002. This is a 3-part activity packet outlining lessons for 3-4 year-olds to learn to dramatize fairy and folk tales; 5-6 year-olds to discuss feelings and use puppets to "read" those feelings; mixed-ages to put on a stage production of a song of their own choosing.



### **Using drama as a tool**

23. **Dance in the early years: Growth in expression, movement quality, and control.** Rick Fullwood. *Early Childhood News*, May/June 2000. Expressing oneself through movement is natural for children. Children's energy and inner joy can be guided, building body awareness and the ability to define movement choices, becoming dance.

24. **Express the feeling!** *Everyday TLC*, June 4, 2001. Exploring feelings and expressing them through puppetry helps children master them, work through aggression, and develop self-understanding. Here are ideas for using art and movement to describe feelings.

25. **Make peace-keeping playful: How to use puppets to ease classroom conflicts.** Mary Beth Spann. *Instructor*, March 1994. Using puppets for working out disagreements helps children distance themselves from the situation and express their feelings with dialogue and safe action.

26. **Personal safety for children: A guide for parents. Una guía para los padres sobre la seguridad personal de los niños.** National Center for Missing & Exploited Children. A shocking number of children are abducted every year; 10% of them are abductions by strangers. Teaching children and parents what behaviors will help keep children safe is important. Rehearsing situations through dramatic play can prepare a child for real-life danger. This reader friendly packet of tips is in Spanish and/or English. Available at <http://www.missingkids.org>

27. **Dramatic play: More than pretending.** Caulyne Burton. **Storytelling: A communication tool for school-agers.** Cheryl L. Willoughby. *School-Age NOTES*, July 2001. This two-article packet discusses vehicles of communication that school-age providers should cultivate. The goals of dramatic play with school-agers, besides bringing out children's imaginations, include building self-esteem, teamworking and problem-solving skills, verbal-motor skills, and resiliency. Suggestions are given here for learning about both improvisational and organized theater and where, in the caregiving environment, this communication style can be supported.



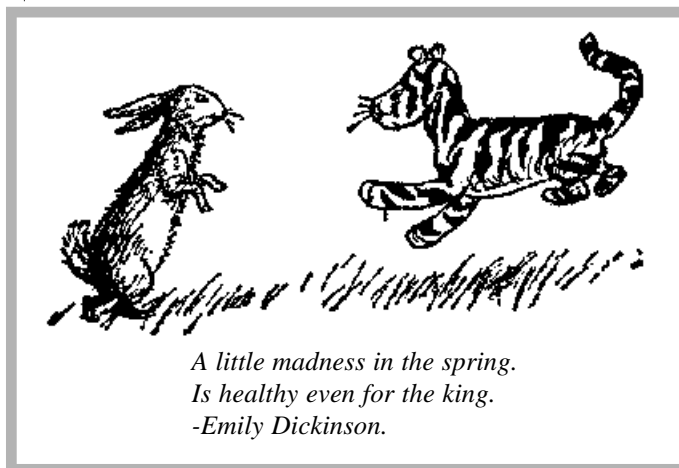
28. **Be a bee and other approaches to introducing young children to entomology.** James A. Danoff-Burg. *Young Children*, September 2002. Dramatic play can be incorporated into all areas of the curriculum, adding fun and relevance to topics that might otherwise trigger passivity. Try doing a bee dance to help children conceptualize how bees communicate with each other.

29. **Puppet Helps Teach...** Legends & Lore.com. Puppets can make important ideas easy for children to remember. Here are ideas for using them to deliver messages about history, math and English. Available at <http://www.legendsandlore.com>

- 30. Curriculum units: 9-11 as history.** Families and Work Institute. Dramatic play is a useful way to deal with difficult real life problems. After the images of destruction viewed by young children in connection with the New York disaster on September 11, 2001, this curriculum was created. It contains a section on understanding feelings and acting them out. Appropriate for ages PK-2<sup>nd</sup> grade. Available at <http://www.familiesandwork.org/911ah/prek-2.html>

## **Setting the stage**

- 31. A place to pretend.** Jeannine Perez. *First Teacher*, September/October 1998. This is a packet of ideas for building up a collection of props, equipment, skits, storylines, music, games, extending dramatic play into the math and science curriculum areas, and storing puppets and props in ways children can access them.



- 32. End the year with castles and dragons.** Jeannine Perez. *First Teacher*, May/June 1998. This article outlines a curriculum unit on medieval magic culminating in a fair for parents and kids.
- 33. Far out: Living in space.** Sherry Burrell. *First Teacher*, January/February 1999. Directions for converting the classroom into a spaceship.
- 34. Prop boxes for dramatic play.** Tania Kourempis-Cowling. *First Teacher*, September/October 1996. Here are helpful lists of materials for renewing the dramatic play area and transforming it into a bakery, bank, florist shop, beach, airport and more.
- 35. Craft recipes for props & play.** Legends & Lore.com. To make scenery and effects that enhance the puppet presentation, use these recipes for clay, paint, paper maché, chalk, bubbles, play dough, and cookie puppets. Available at <http://www.legendsandlore.com/craft.html>
- 36. Scarves are magic!** Margery Kranyik. *Everyday TLC*, November 14, 1999. Simple clothing props begin lively adventures in dramatic play and are within the limits of anyone's budget.
- 37. Center dividers.** Margery Kranyik. *First Teacher*, September/October 1997. These ideas for partitions will help in setting up the room for dramatic play.
- 38. Construct a puppet stage.** Lita Haddal, CCIC. Step-by-step illustrated plans and list of easy to obtain materials for constructing home-made puppet theaters.
- 39. Landscaping & gardening.** *First Teacher*, July/August 1998. Don't forget to include the outdoor play scene when preparing for dramatic play experiences. Use foliage, such as a bean sprout tent or sunflower house, to help create playscapes that will give children's imaginations a boost.

## **Creating the plot**

- 40. The play's the thing.** Legends & Lore.com. The ingredients of good puppet playwriting are explained as the four "w's": who, what, where, and wrong. An entertaining play needs a beginning, middle and end with something wrong that needs to be made right by the main character. Available at <http://www.legendsandlore.com/puppetscript.html>

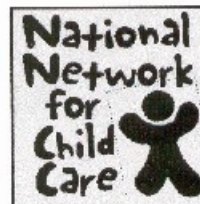
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## CHILD CARE

Volume 11 (2) Fall 2002

## CONNECTIONS

***Discipline: Parents and Providers Guiding Children Together****by Judith A. Myers-Walls, Ph.D.*

When you care for children, it gets personal. You change their diapers and feed them. One of the most personal things you do is discipline them. It is one of the most personal tasks, and it is also one of the hardest. Discipline is hard because it matters.

But you are not alone with discipline. In a center, you have other teachers. More importantly, you have the parents. They are the people who really care about the child and about his or her discipline. They know the child best. With your experience and training and their knowledge and commitment, you can make a great team!

**To establish a partnership with parents, there are several steps you can take.**

- Learn the laws in your state regarding discipline. In most states, you may not spank or strike children.
- Know your center's policies. Talk with the other teachers to find creative and positive ways to correct the children.
- Make sure parents know about the laws and the center policies. Talk to the parents. Find out what is important to them. If parents fill out forms describing their children and family background when they enroll, look at what they wrote. Consider creating forms if you do not have them. Get to know the parents.

**If there are problems with a child's behavior, talk with the parents.**

- Decide which provider or teacher should talk to the parents. The person who is worried about the problem may want to talk with the parent. Or maybe it should be the provider who knows the parent best or two providers.

- Find a time and place when you can talk without many interruptions.
- Define exactly what the problem is. What is the child doing or not doing? Why is it a problem? How often does it happen? What have you tried?



- Ask if the parents have seen the same behaviors. Ask if they think it is a problem.
- Think about what you would like the child to do and why. Ask what the parents would like.
- Offer and ask for ideas to solve the problem. If you have no ideas, you might look for ideas in books or could consult other teachers. Then you could share the ideas with the parents.
- Listen to the parents' concerns and ideas. Stay calm.
- Decide what you and the parents would like to try. Talk about ways that you could help each other.
- Value the parents. Let them know that you appreciate them. Tell them that you are willing to work together to find a solution.
- Evaluate after a few days or weeks. Talk with the parents to decide if this is working well. Make changes if it is not working.

**Don't give up!** Remember that you both care about the child. Teamwork can be a powerful and comforting approach.

*Judith A. Myers-Walls, Ph.D. is Associate Professor and Extension Specialist of Child Development and Family Studies at Purdue University.*



# Telling *Why* Teaches Cooperation

By Dr. Dave Riley, University of Wisconsin-Extension

How do parents and teachers help children learn to cooperate? To find out, Dr. Alice Honig, professor of child development at Syracuse University, looked at studies of young children. The studies showed that parents usually control and guide toddlers in one of two ways.

1. **Power control** includes spanking, using force, and taking away things or favors. It also includes not hugging or talking to the child.
2. **Reasoning control** means telling the child why he or she should act a certain way, in simple words the child can understand. Reasoning means pointing out that the behavior could hurt the child or others.



For example, if a girl in your class throws sand, power control might be yelling or hitting her. Reasoning might be telling her that throwing sand could hurt other children by getting in their eyes, or her's, and she must stop.

**Reasoning works better.** The studies Prof. Honig reviewed showed that parents who used reasoning were better able to control the children's behavior and teach them to cooperate. We believe the same will work better for child care teachers / providers.

## Reference:

Honig, A.S. (1985). Compliance, control, and discipline. *Young Children*, 40(2), 50-58.

## Observations of Promising Practices from Wisconsin's Early Childhood Centers for Excellence

### Redirection

**What We Saw:** The teacher sits in front of the cupboard doors (to the diaper changing table) to keep a toddler from opening them. She sees a boy and a girl climb up on the table and removes them, saying "no, down". She pulls the chairs away from the table. She sits them down on a chair and says, "play choo-choo?" She begins to sing "The Wheels on the Bus." The girl smiles and joins in with the actions. Another toddler walks over and joins them, but the boy wanders off. A bit later, he again tries to climb on the table. The teacher holds him back, and points to the climber. She tells him, "Go climb on the climber...go up, up, up the steps...go climb". He looks, but then joins some children playing in a box. Soon, he again tries to get on the table. She pulls him down, saying, "feet on the floor". She touches his foot and pats the floor, repeating, "Feet on the floor...feet...floor. Stamp your feet." She slaps the floor. Another child comes and stomps his feet.

**What It Means:** The teacher tries a variety of techniques to **redirect** the toddlers from the undesirable table-climbing activity. She uses words and actions to **clearly state the limit**. She offers a **substitute activity**, moving the action away from the table. A favorite action song is a good choice for an alternate activity, as it involves movement and the singing draws the children's attention. The boy is persistent, so the teacher uses a **consistent response**, again reinforcing her words by **physically removing him** from the table. She offers him an alternate location for his climbing, encouraging him to use the climber in the room. Finally, she again restates the limit, **telling him specifically what he should do** with his feet. The boy exhibits the temperament trait of persistence. He is a child who needs much repetition and redirection away from inappropriate behaviors. Psychologists tell us that it is very difficult to stop a behavior unless you replace it with another behavior. That is why redirection is so effective. Saying "don't" is less effective than saying "Do this instead."



# Tips for Teaching Good Behavior

By Dr. Dave Riley, University of Wisconsin-Extension

Punishing a child might stop a bad behavior, but it doesn't teach a child how to do things right, nor does it encourage self-control.  
Here are some things you can do to promote good behavior and self-control.

## **Tell her what you want her to do.**

Avoid saying "Don't" all the time (this isn't teaching), and instead tell what or how to do something properly (this IS teaching). For example, instead of saying "Don't drag your coat on the floor," you could say "Carry your coat over your shoulder like this, so it doesn't get dirty."

## **Plan ahead.**

Before any field trip or special activity, tell the children what is planned, what will happen, and how you want them to behave. You'll be amazed how much this helps!

## **Tell, don't ask.**

If the child doesn't really have a choice, then don't give one. Say, "It's time to put the toys away now," not "Do you want to put your toys away?"

## **Make it fun.**

Help your preschoolers want to do what they have to do. If you want them to pick up the toys, make it a game that you play together. If they have to wait in line, sing a song together.

## **Set things up to make good behavior easy.**

Move things to a high shelf or put them away, if you don't want small hands touching them. Organize transitions so children don't have to wait in line or sit quietly for impossible lengths of time. Use plastic bins to make toy pick-up easy. Use daily routines so children learn what to expect, what to do next. You get the idea.

## **Catch the child being good, and encourage him.**

We often forget to do this! Encouraging him for good behavior helps him understand what you want. Don't let the child think you only notice him when he misbehaves, or he will misbehave more and more to get your attention!

## **Give her another idea.**

When a child is doing something you don't want her to do, suggest something else she might do instead. "You can throw the ball outside, but not in the classroom." "You can pour water in this tub, but not on the floor." "If you want to pound, come over to the carpentry area."

## **Offer real choices.**

Sometimes offering a choice allows a toddler to exercise his autonomy and learn to cooperate at the same time. If you tell a boy to put on his jacket, he may say "no", but he will probably stop and think if you ask "Do you want to wear the red jacket or the blue one?" Try this one during toy pick-up: "Would you rather put those in the box or in the basket?"





## Observations of Promising Practices from Wisconsin's Early Childhood Centers for Excellence

### Explanations

**What We Saw:** While the toddlers are lining up to go outside, one boy begins to run around the classroom. A teacher gets down to his level and says, "If you run, you may fall down and hurt yourself, and I do not want you to get hurt, so let's try walking." The boy immediately walks to the line to join his friends.

**What It Means:** Children comply with our rules much better when we give reasons for those rules. Researchers have even tested this and found it to be true. Telling a child to "Do it because I said so!" doesn't work nearly so well as giving **a logical explanation for our rules or requests**. Children even remember the rule longer. That may have been why this teacher got such immediate compliance. Or maybe it was just that she got his attention by getting on his level and speaking directly to him!

### Foreshadowing

**What We Saw:** The teacher sees a toddler carrying a cushion from the quiet area and tells him to bring it to her so they can get ready for circle time. He drops it, and a girl picks up the cushion and brings it to the teacher. The boy goes to get another cushion and other children begin to help also. The teacher stacks all the cushions on the table and gives the children a five-minute warning for clean up time. She tells one boy "You might want to think about picking up." In five minutes, she dims the lights and sings the clean up song, and the children begin to put away their toys. She goes to the boy and guides him in putting away the toys, saying, "fish go in here, tools go in there."

**What It Means:** The children learn **self-responsibility** when the teacher encourages them to take care of their play materials. The teacher uses **foreshadowing**, giving a 5-minute warning before transition, and reminding the children to put away their toys before they go to a new activity. She creates a group activity out of clearing cushions from the circle area. The children **model** for each other, and one child helping serves to encourage picking-up behavior in others. One child is still learning about this responsibility, so the teacher uses more reminders with him. She remains close by and gives **specific directions** for him to follow. This helps him practice this chore until it becomes routine: increasingly **self-controlled rather than adult-controlled**.

### Self-Regulation

**What We Saw:** Children were having a free choice time. One child, who was especially fond of the computer, was given some new rules to follow. He was told to watch the clock, and when the big hand was on the six, it was time for him to let someone else have some computer time. The child kept watching the clock while playing at the computer. When it was at six, the teacher said, "Oh, look at the clock," He looked, and said, "Okay, now it is someone else's turn." The same rule was applied to all of the children in the classroom. The first child turned into the "clock watcher" for all of the children in the room. He reminded all of the others when their turn was up, and indicated who would have another turn.

**What It Means:** Often when computers are introduced into a classroom, children have difficulty taking turns using them. This teacher combined three elements into **a successful strategy for turn-taking**: (1) She set clear rules ahead of time and reminded the children, so they knew what to expect. (2) She used a clock (an egg timer or hour glass works too), which the children can see and watch by themselves, so they accept the system as fair. (3) She also involved the children in monitoring each other's time. At first, the teacher must enforce the turn-taking, but fairly quickly the children begin to self-regulate themselves. **Self-regulation** is an important goal of every early childhood classroom.

### CHILD CARE CONNECTIONS



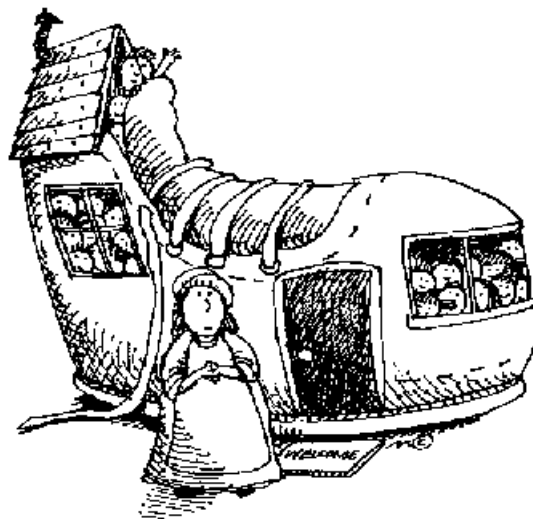
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and The DWD Office of Child Care.

For more information contact Deb Zeman at (877) 637-6188.

41. **The importance of the classroom library.** Susan B. Neuman. *Scholastic Early Childhood Today*, February 2001. Setting up the room to entice participation is part of the skillful caregiver's work. Books are an important doorway for releasing imagination and dramatic instincts in children and should be found throughout the center. This article includes a workshop outline for staff training in creating enticing library centers.
42. **Sprinkle your class with books.** Sandra Malcolm. *First Teacher*, September/October 1997. For children to understand the concept of a story, they need exposure to books and storytelling and how these build to dramatic closure. This article suggests ways to place books and dramatic props in all areas of the classroom.
43. **Sharing literature with children.** Children's Department, Orlando Public Library. This CCIC classic, originally appearing in Newsletter 18, is an illustrated how-to packet of puppetry ideas.
44. **Tall tales.** Vicky Shiotsu. *Schooldays*, January/February 2001. This article will help puppeteers identify aspects of exaggeration in storytelling that make for a good puppet program script.
45. **Instant dramatic play.** Kathy Fagella. *Everyday TLC*, July 17, 2000. Dramatic play need not always involve elaborate costumes and props. An engaging story told with rhyming repetitive language and strong verbs that indicate action can be the basis for spontaneous performances. This issue of TLC reviews some choice children's books for inviting theatrical action and suggests simple props for putting dramatic action into indoor and outdoor play.



## Scripts

46. **The school bus blues.** Legends & Lore.com. This humorous puppet play script for 1-2 people will help kids get over their fear of the school bus and to learn bus safety. Available at [http://www.legendsandlore.com/hol\\_backsch.html](http://www.legendsandlore.com/hol_backsch.html)
47. **Iktomi and the kettles.** Legends & Lore.com. This puppet play for schoolagers is based on a Native American legend involving a spider and a coyote. Available at [http://www.legendsandlore.com/after\\_iktomi.html](http://www.legendsandlore.com/after_iktomi.html)
48. **The three billy goats gruff.** Legends & Lore.com. This is a script and set of finger puppet patterns for this familiar folktale of good conquering evil. Available at [http://www.legendsandlore.com/after\\_goatsplay.html](http://www.legendsandlore.com/after_goatsplay.html)
49. **The three little pigs.** Legends & Lore.com. This well-known fairytale is scripted for three characters and a narrator. [http://www.legendsandlore.com/after\\_pigsplay.html](http://www.legendsandlore.com/after_pigsplay.html)
50. **Who needs a baby brother?** Legends & Lore.com. This short and easy puppet play, which includes a mom, dad, sister and brother, depicts an older sister working out her jealousy of her baby brother. Available at [http://www.legendsandlore.com/after\\_baby\\_brother.html](http://www.legendsandlore.com/after_baby_brother.html)



# Books-to-Borrow



51. **1-2-3 puppets.** Jean Warren. Everett, WA: Warren, 1989. Simple puppets to make for working with young children, delightfully illustrated in easy-to-read format.
52. **2's experience dramatic play.** Liz & Dick Wilmes. Elgin, IL: Building Blocks, 1995. Set-up illustrations, prop lists, and preparation instructions for many dramatic play situations for toddlers and twos.
53. **101 fingerplays, stories, and songs to use with finger puppets.** Diane Briggs. Chicago: American Library Association, 1999. Fingerplays organized by topic from "bears" to "worms" with a list of related books on each topic.
54. **Building bridges with multicultural picture books: For children 3-5.** Janice J. Beaty. Upper Saddle River, NJ: Merrill, 1997. Focusing on common bonds familiar to children around the world, this book presents over 300 picture books under such topics as Getting Along with Other Children, Making Music and Dance, and Eating Fine Foods. Includes ideas for developing multicultural curriculum, choosing books, and bringing book characters to life through puppets, dolls, drums, role-playing, and blocks.
55. **Busy fingers, growing minds: Finger plays, verses and activities for whole language learning.** Rhoda Redleaf. St. Paul, MN: Redleaf, 1993. Rhyming games and language activities that lend themselves well to puppetry.
56. **Creative teaching with puppets : Resources for six integrated units.** 1st ed. B. S. Rountree, J. F. Gordon, M. B. Shuptrine, & N. Y. Taylor. University, AL: Learning Line, 1981. Curriculum units based on heavy use of art, movement and puppets, with instructions for puppet-plays and puppet making.
57. **Dramatic play.** Gayle Bittinger & Mary Ann Hodge. Torrance, CA: Totline, 1997. These tips for games, props, and music will help you provide comfortable opportunities for your toddlers to flex their imaginations. Also included are tips for the home life center, seasonal movement fun, and more.
58. **Early childhood experiences in language arts: Emerging literacy.** 5th ed. Jeanne M. Machado. New York: Delmar, 1995. This teacher-training text gives an in-depth view of how language is acquired and how adults support its growth in children from infancy through preschool. Focuses on four language arts areas—listening, speaking, writing and reading—and gives planning suggestions, activity ideas, and teaching techniques such as scaffolding and webbing for each area. Includes patterns and scripts for flannelboards, puppets, games and other activities.
59. **Emergent literacy and dramatic play in early education.** Jane Ilene Davidson. Albany, NY: Delmar, 1996. The author observed children 18 months to eight years old to discover how to create an early childhood environment where play and literacy flourish and reinforce each other.
60. **Favorite finger plays and action rhymes.** Gratia Underhill Kahle. Minneapolis, MN: T.S. Denison, 1978. Finger play, rhyming games, and movement activities for preschoolers.
61. **Fingerlings: Finger puppet fun for little ones, preschool-grade 3.** Jean Stangl. Belmont, CA: Fearon, 1986. Stories and poems with easy-to-follow directions for making finger puppets, props, and stages.
62. **Hand rhymes.** 1st ed. Marc Tolon Brown. New York: E.P. Dutton, 1985. A collection of nursery rhymes with diagrams for accompanying fingerplays.

- 63. Help is on the way for—book reports.** Marilyn Berry. Chicago: Childrens Press, 1984. From a youth series on building studying skills, this book discusses the steps used in preparing a book report, including choosing a book, identifying the theme, and writing the report, and suggests alternative forms of reporting with puppets, artwork, or drama.
- 64. The house of make-believe: Children's play and the developing imagination.** Dorothy G. & Jerome L. Singer. Cambridge, MA: Harvard University, 1990. For those who would like to understand more about the workings of children's minds and the resulting behavior, this is an in-depth fascinating study of the development of imagination from infancy and what supports it in the environment.
- 65. How to do "The three bears" with two hands: Performing with puppets.** Walter Minkel. Chicago: American Library Association, 1999. This book leads one through the various stages of setting up a puppet program, whether in a library or center, from understanding the goals of the program to actually building a puppet stage with lighting.
- 66. The kids' multicultural art book: Art & craft experiences from around the world.** Alexandra M. Terzian. Charlotte, VT: Williamson, 1993. Craft projects for children ages 3-9 from African, Native American, Eskimo, Asian, and Hispanic cultures. Includes African paper kufi, Mexican Huichol yarn art, Japanese kokeshi doll, twirling palm puppets from India, Thai kites.
- 67. The laughing baby: Songs and rhymes from around the world.** Anne Scott. Berkeley, CA: Celestial Arts, 2000. A collection of nursery rhymes and play rhymes with instructions for the accompanying finger plays or physical activities, including clapping, bouncing, lifting, and tickling. Includes music for those rhymes which are also songs.
- 68. Leading kids to books through puppets.** Caroline Feller Bauer. Towson, MD: American Library Association, 1997. Librarian and storyteller Caroline Feller Bauer shares programming activity ideas for developing children's interest in books and reading. She demonstrates simple attention getting techniques, magic tricks, the use of puppets, and the use of props for visualizing stories.
- 69. Learning centers.** Liz & Dick Wilmes. Elgin, IL: Building Blocks, 1991. Open ended, hands-on activities highlighting art, blocks, language, dramatic play, science, housekeeping, large motor, manipulatives, sand/water.
- 70. Learning through play/ DRAMATIC PLAY: A practical guide for teaching young children.** New York: Scholastic, 1991. Articles and activity plans in easy-to-read format that will stimulate enthusiasm for becoming a play partner with children through imaginative room arrangement, prop acquisition, and spontaneous performing.



*All you need in the world is love and laughter.  
That's all anybody needs.  
To have love in one hand and laughter in the other.  
-August Wilson.*

71. **Magic & make-believe: Fly away to fun and fantasy.** Imogene Forte. Nashville, TN: Incentive, 1985. A collection of magic tricks, art activities, costumes, and pretending games.
72. **Making make-believe: Fun props, costumes, and creative play ideas.** MaryAnn F. Kohl. Beltsville, MD: Gryphon House, 1999. Easy-to-follow, illustrated instructions.
73. **Move over, Mother Goose!: Finger plays, action verses & funny rhymes.** Ruth I. Dowell. Mt. Rainier, MD: Gryphon House, 1987. Rhymes with instructions for accompanying movements.
74. **Newspaper theatre: Creative play production for low budgets and no budgets.** Alice Morin. Belmont, CA: Fearon, 1989. Use newspapers to create props- everything from wigs to staircases.
75. **Playtime props for toddlers: Unique ways to spice up toddler rooms.** Jean Warren & Carol Gnojewski. Torrance, CA: Totline, 1998. Let children explore familiar objects in new ways. 18 months to 3 years.
76. **Practical plays.** Pamela Marx & Cyd Moore. Glenview, IL: GoodYear Books, 1993. Simple plays for groups of children in grades 1-6 on the topics of Halloween, Thanksgiving, Winter Holiday, Valentine's Day, Brotherhood/Peace, and Earth Day/Nature.
77. **Pretend you're a cat.** 1st ed. Jean Marzollo & Jerry Pinkney. New York: Dial Books for Young Readers, 1990. Rhyming verses ask the reader to purr like a cat, scratch like a dog, leap like a squirrel, and bark like a seal.
78. **Prop box play: 50 themes to inspire dramatic play.** Ann Barbour & Blanche Desjean-Perrotta. Beltsville, MD: Gryphon House, 2002. Lists of props and extension activities for planning dramatic centers around themes.
79. **Puppetry in early childhood education.** Tamara Hunt & Nancy Renfro. Austin, TX: N. Renfro Studios, 1982. Packed with all kinds of patterns for puppets, puppet aprons and other props, and illustrations of how to have fun doing puppets with children.
80. **Puppetry, language and the special child: Discovering alternate languages.** Nancy Renfro. Austin, TX: N. Renfro Studios, 1984. Presenting bold and innovative ways in which puppetry may be used as a tool to discover alternate languages to communicate with the special child. Six major disability areas are covered with a wide range of ideas for puppet making, music, rhythm and creative dramatics.
81. **Puppets: Friends at your finger tips.** Imogene Forte. Nashville, TN: Incentive, 1985. Provides easy-to-follow instructions for making a variety of puppets out of materials found at home or school. Includes tips on constructing stages and writing puppet plays.



*Sometimes the desire to grow  
makes us feel "too little"  
when we are just the right size for now.  
-Linda Ching Sledge.*

82. **Quiet times: Relaxation techniques for early childhood.** Louise Binder Scott. Minneapolis, MN: T.S. Denison, 1986. Finger plays, rhymes, and children's stories to do together when unwinding or preventing stress built up during play.
83. **Resources for dramatic play.** Lois Brokering. Belmont, CA: Fearon, 1989. Easy-to-read, illustrated book of hints and ideas for new dramatic play centers.

**84. Rhymes for learning times: Let's pretend activities for early childhood.** Louise Binder Scott. Minneapolis, MN: T.S. Denison, 1983. Rhymes/poems and accompanying movements to suit a multitude of topics and themes.

**85. The skit book: 101 skits from kids.** Margaret Read MacDonald & Marie-Louise Scull. Hamden, CN: Linnet Books, 1990. A collection of skits written by young people with instructions for performance. The skits are arranged under such categories as "Cumulative Actions," "Silly Singers," "Skits With Trick Endings," "Skits From Jokes," "Musical Ensembles," and others.



*A child should not be denied a balloon  
because an adult knows it will burst.*

*-Marcelene Cox.*

**86. Story stretchers: Activities to expand children's favorite books.** Shirley C. Raines & Robert J. Canady. Mt. Rainier, MD: Gryphon House, 1989. Here are 450 ways to expand the impact and pleasure of 90 outstanding preschool picture books. The books are organized into 18 integrated thematic units, such as Families, Friends, and Transportation. Then each book is "stretched" five ways with activities that heighten reading readiness, sharpen comprehension skills, and relate the book to learning areas such as art, music and dramatic play.

**87. Story stretchers for infants, toddlers, and twos: Experiences, activities, and games for popular children's books.** Shirley C. Raines, Karen Miller, & Leah Curry-Rood. Beltsville, MD: Gryphon House, 2002. Even the very young can revisit concepts and themes first introduced in a story and reenforced with follow-up activities. Repetition is what toddlers and infants clammer for; here are ideas for how to deliver that.

**88. Storytelling with puppets.** Connie Champlin. Chicago: American Library Association, 1998. With these ideas, adults can help children make their own puppets and story props for creating informal everyday puppet situations.

**89. Storytelling with puppets, props, & playful tales.** Mary Jo Huff. Palo Alto, CA: Monday Morning Books, 1998. Early childhood educator and professional storyteller Mary Jo Huff shares her secrets for making stories come alive through these activities designed to foster listening, pre-reading, speaking, and thinking skills. The book includes original tales and patterns. Pre-K..

**90. Super story telling: Creative ideas using finger plays, flannel board stories, pocket stories, and puppets with young children.** Carol E. Catron. Minneapolis, MN: T.S. Denison, 1986. Besides helping children master listening skills, extend verbal language, and acquire sequencing skills, storytelling opens up a magic realm of fantasy, feelings and fun for young children. This book has finger plays, original stories, and classic folktales for a storyteller to use with young children. It includes reproducible flannelboard, stick puppet and pocket story patterns.

**91. Theme kits made easy.** Leslie Silk Eslinger. St. Paul, MN: Redleaf, 2002. Complete curriculum units, illustrated as theme "trees", for toddlers and preschoolers based on relevant theme topics, such as caps and naptime. Includes ideas for family involvement and adjusting the daily routine to accommodate each new theme.

**92. Word play.** Mary Ann Hodge. Torrance, CA: Totline, 1997. These tips for language activities and games help you create a positive environment conducive to the development of a toddler's language. Included are ideas for music, storytime, puppets, flannelboard fun, shaping a print-rich environment, and more.

93. **Caring and learning.** Washington, DC: Teaching Strategies, 1991. VHS, color, 23 min. + user's guide. Four family child care providers of differing backgrounds and means show how caregivers arrange activities for children in nine different areas: blocks, toys, art, cooking, books, dramatic play, sand and water play, music and movement, outdoors.
94. **Dramatic play: More than playing house.** Paul Poteet. Washington, DC: NAEYC, 1997. VHS, color, 30 min. Shows the many ways in which children's development benefits from dramatic and socio-dramatic play across the curriculum. Gives ideas for prop boxes and thematic play and examines the important role of adults in supporting dramatic play.
95. **El juego dramático: Más que jugar a las casitas/ Dramatic play: more than playing house.** Paul Poteet, Paul. Washington, D.C.: NAEYC, 1997. See above.
96. **Far ago and long away: Innovative storytelling.** Washington, DC: NAEYC, 1999. VHS, color, 29 min. Expert storytellers show how adults can polish their storytelling skills and help children imagine, tell, and act out their own stories.
97. **Leading kids to books.** Caroline Feller Bauer. Towson, MD: American Library Association, 1997. VHS, color, 40 min. A librarian/storyteller shares programming activity ideas for developing children's interest in books and reading, demonstrating simple attention getting techniques, magic tricks, the use of puppets, and the use of props for visualizing stories.
98. **Listen and play with my friends & me: Dramatic play activities for personal and social growth.** Duane E. Davis. Circle Pines, MN: AGS, 1988. 2 sound cassettes (60 min. each) + activity manual (159 p.) + activity picture. Recorded stories to help build children's self-esteem and social skills by acting out character roles.
99. **A moving experience.** Teresa Bender Benzwie. Tucson, AZ: Zephyr, 1992, c1978. VHS, color, 32 min + guide + book, A moving experience: Dance for lovers of children and the child within, 211 pages. Teacher/dancer helps children explore numbers, shapes, counting and vocabulary through a series of movement and imagination exercises that build children's self-esteem and teach them to respect and support one another.
100. **Storytellin' Time Video.** Mary Jo Huff. Palo Alto, CA: Monday Morning Books, 1998. VHS, color, 50 min. + book, Storytelling with puppets, props, & playful tales, 128 pages. Storytellers learn how to use their bodies, voices, and imaginations to involve children in hands-on storytelling events. PreK-K.
101. **Tips and techniques: Storytelling with puppets and props.** Schroeder Cerry & Karen Quinn-Wisniewski. Towson, MD: American Library Association, 2002. VHS, color, 20 min. Closed captioned. Two accomplished storytellers share their expertise on using puppets and props to enhance the art of storytelling, using several types of puppets to tell the story of the Underground Railroad and classic fables. Each puppeteer is interviewed; clips from their performances show how to use puppets to increase one's storytelling abilities. Includes a detailed resource list.
102. **Yodel-ay-hee-hoo!!!** Cathy Fink & Marcy Marxer. Takoma Park, MD: Community Music, 1996. VHS, color, 30 min. Features a yodeling lesson and yodel-along, a "zipper" song that kids from the audience help to make up, a story told with "hand" puppets, and two songs sung in English and American Sign Language, plus traditional sing-alongs. Recorded live in Toronto with an audience of toddlers through grandparents.

## Puppet Performances

103. **Circus fun.** Fred Rogers. Pittsburgh, PA: Family Communications, 1987. VHS, color, 28 min. Mister Rogers and Betty Aberlin visit the circus and meet trapeze acrobats, elephants, and clowns. In the Neighborhood of Make-Believe, Lady Aberlin and Chuckles the Clown help Daniel Tiger talk about his fear of clowns and costumes and help Nancy Caterpillar realize she is beautiful just the way she is both before and after she becomes a butterfly.

104. **The doctor, your friend.** Fred Rogers. Pittsburgh, PA: Family Communications, 1985. VHS, color, 28 min. Mister Rogers visits a neighborhood pediatrician while she gives a routine checkup to a young girl and he lets children know doctors care about them and want to help them stay healthy. In the Neighborhood of Make-Believe, there's caring talk about adoption when two puppet characters adopt a new baby girl.
105. **Going to school.** Fred Rogers. Pittsburgh, PA: Family Communications, 1979. VHS, color, 28 min. Children often wonder what it will be like going to school for the very first time or at the beginning of a new year. Mister Rogers takes a ride on a real school bus and helps children know there are many caring teachers who want to help them learn. In the Neighborhood of Make-Believe, Ana Platypus, Daniel Tiger, and Prince Tuesday attend their first day of school. After school, children and parents share their feelings about missing each other.
106. **If we were all the same.** Fred Rogers. New York: Random House, 1987. Audiocassette, 15 min. + book. Lady Elaine Fairchilde plans to make the Neighborhood of Make-Believe like the Planet Purr where everything and everyone are alike.
107. **Kindness.** Fred Rogers & Tommy Tune. Pittsburgh, PA: Family Communications, 1988. VHS, color, 28 min. In Mister Rogers' Neighborhood, an accordion player shows how music can express feeling. In the Neighborhood of Make-Believe, Prince Tuesday's new teacher, Broadway star Tommy Tune, teaches King Friday a lesson in generosity and kindness. Mister Rogers explains what kindness is and why people and animals and plants need it to grow.
108. **Learning is everywhere!** Fred Rogers. Pittsburgh, PA: Family Communications, 1992. VHS, color, 28 min. Mister Rogers shows that the world is full of things to wonder about and that learning is everywhere. With the help of Mr. McFeely, he learns about batteries. Neighbor Maggie Stewart sings and signs a song about smiling. In the Neighborhood of Make-Believe, there's a new invention called a learning machine, but Daniel Tiger and his friends find out we all need people who care about us to learn.
109. **Mister Rogers talks about when parents are away.** Fred Rogers. Pittsburgh, PA: Family Communications, 1987. VHS, color, 66 min. Fred Rogers presents a program to help adults and children talk about and deal with times when parents must be away. We visit a family child care center, a graham cracker factory, and the Neighborhood of Make-Believe, where a caregiver stays with Prince Tuesday while his parents are away on a business trip.
110. **Mister Rogers talks with parents about make-believe.** Fred Rogers. Alexandria, VA: Public Broadcasting Service, 1988. VHS, color, 28 min. Make-believe is the essence of children's play. In this tape Fred Rogers talks to parents about the ways they can encourage their children's capacity for imagination and playfulness and how exposure to creativity helps children in many aspects of growth.
111. **Our earth: Clean and green.** Fred Rogers. Pittsburgh, PA: Family Communications, 1990. VHS, color, 28 min. In the Neighborhood of Make-Believe, the dumps are all full, and the neighborhood is cluttered with garbage. King Friday and Lady Elaine go on television to ask for aid. The goats of Northwood pledge their help in sorting the garbage, and Mrs. Dingleborder invents a recycling machine that can transform all sorts of discarded things. The neighbors solve their problems by talking about them and working together on solutions.
112. **What about love?** Fred Rogers. Pittsburgh, PA: Family Communications, 1987. VHS, color, 51 min. What is love? That's the question in this video visit to the Neighborhood of Make-Believe. Love is care, respect, anger, giving, withholding, opening new possibilities and also setting new limits. Love is far from simple. Mister Rogers affirms the value of love and acknowledges other feelings that can go along with it.
113. **Wishes don't make things come true.** Fred Rogers. New York: Random House, 1987. Audiocassette, 15 min. + book. A visit to the Neighborhood of Make-Believe shows us that wishes don't make things happen, people make things happen.

# I deas

by tante Lita

## Making Scripts from Picture Books

(Amplifying The Very Hungry Caterpillar by retelling it with a puppet, props and child participation.)

Helen Burton shares, "I used felt and cut out the shapes of food, i.e., 1 apple, 2 pears etc. Then I took a piece of green fake fur (you can use a sock, or stretchy material) and I sewed together a caterpillar big enough to slide over my arm. I put on wiggly eyes [sold at fabric- and craft stores], and made a hole for the mouth. When positioned on my hand, it became "George". I took another piece of fake fur (brown), approximately 6 inches x 1 foot, and used that to wrap around the sleeping "George", for a cocoon."

"When I sat down to tell the story of The Very Hungry Caterpillar, by Eric Carle, I passed out the felt "food" to the students. They sat eagerly helping me recite the story of The Very Hungry Caterpillar. As we got to each day in the story when the caterpillar ate more and more food, the student with the appropriate food would feed it to "George". All were amazed to see his stomach grow before their eyes. At the end, I explained that "George" was very sleepy and needed to build a cocoon to take a long nap. After wrapping "George" with the cocoon, I would tell the kids they needed to tell "George" to wake-up. Preparing beforehand for the emergence of George as a butterfly, I had tucked a butterfly [of felt or paper] in the bottom of George's body. When the kids chanted, "Wake up George!", louder and louder until George started to move and wriggled out of his cocoon, a beautiful butterfly emerged...The kids were always amazed, and it was an all time favorite."

## Show Kit

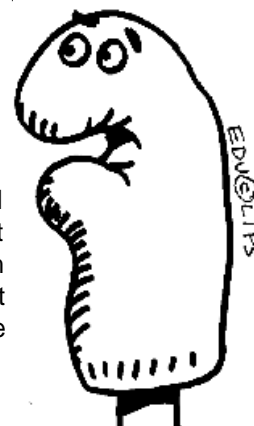
First, find a suitcase. Old hard-sided suitcases are interesting, especially if they have travel stickers on them, and open completely for easy viewing of the contents. They also double as a table or seat when closed. However, beware of the danger of pinched fingers in shutting these oldtime containers. At a flea market or rummage sale, look for colorful, sparkly or adventurous accessories that will prompt a child's imagination. Examples might be an eye patch, diamond-studded belt, sunglasses, cowboy hat, name badges or a star pin. Imagine what added effects children might need and try to supply them, i.e., balloons, tablet and pencil, clipboard, whistle, egg timer, or even ketchup! Add some other items to enhance the show theme, such as movie tickets (sold at party stores), popcorn, taperecorded music, posters or banners, and a flashlight for ushering patrons to their seats. Change the contents of the show kit to surprise your children. You may not want to use this activity daily but instead save the kit for special or rainy indoor days.

## Feather Boa

Next to high-heels, few dress-up clothes are as effective at turning a child into a diva as a feather boa. This is an easy dress-up prop to make. Cut four strips of taffeta or sheath lining material, one yard by 9 inches. Pinning them directly on top of each other, stitch two straight seams, approximately 1/4 inch apart, lengthwise down the center of the strips. Cutting from the long outside edge toward the center seam, stopping 1/8 inch from the stitching, make half-inch-wide strips by clipping through all the fabric layers along the entire length of the material on both sides of the seam. When done, shake the material to fluff it into a "boa". More layers of material will make the boa thicker. Narrower strips will make it smaller. Using uneven widths and different colored sheer fabrics in the layers will give the boa an interesting look while varying the width of the strips will give the boa a more frayed look. With use, the boa will get even more realistic!

## Easy Sock Puppet

Turn a sock inside out. Sew a rubber band or piece of elastic to the toe. Slip the band over your wrist. Holding the toe of the sock in the same hand, turn the sock right side out again, covering your hand. The sock should now resemble a puppet with a mouth. With a felttip marker, mark appropriate spots for eyes and nose. With tacky glue, attach felt eyes, nose, eyelashes, or tongue for adding the necessary facial features that give the puppet a personality.



Many Internet sites offer instructions for making puppets and the chance to interact with other puppeteers through bulletin boards or online chats. If you do not have a computer at home, visit your local library where you can use the computers there. Your librarian can help you find these websites as well as books and tapes that will inspire you and your children's puppet efforts.

<http://www.kbob.com/puppetry> (for beginners)

<http://www.amazehealingwings.com> (for children's ministries and Christian education)

[http://www.divine-design.biz/childcareinfo/flannel\\_boards.htm](http://www.divine-design.biz/childcareinfo/flannel_boards.htm) (paperdoll patterns for stick puppets and tons of other puppet-making instructions, scripts, fingerplays, etc.)

<http://www.sagecraft.com/puppetry> (primary source of puppet info; links to puppet resources)

<http://www.puppeteers.org> (homepage of Puppeteers of America with valuable links and information about where to find performances)

<http://www.puppetuniverse.com> (puppet supplies)

<http://www.unima-usa.org> (international friendships through puppetry; seminar and conference listing)

<http://www.axtell.com> (Spanish language assistance)

<http://www.ptpuppets.com> (puppet pattern pages for kids)

<http://www.amazon.com/exec/obidos/tg/browse/-/171946/104-1490985-9044764> (discounted supplies through the Internet)

<http://pbskids.org/lions/printables/stories> (many printable stories for puppet scripts)

In the Midwest, several puppet centers and organizations are happy to serve you. Look for one in your area.

## Wisconsin Puppetry Guild

President: Sandye Voight  
362 E. Main Street, Benton, WI 53803  
608/ 759-4425, email [Voight@mhtc.net](mailto:Voight@mhtc.net)  
Dorlis Grubidge, VP for Programs  
2975 Sunset Point Lane, Oshkosh, WI 54901  
(920) 235 1947, email [dordan@northnet.net](mailto:dordan@northnet.net)

## Puppetcetera, WI Puppetry Guild Newsletter

Newsletter Editor: Lynn Zetzman  
339 W. 6th Street, Appleton, WI 54911  
(920)749-4915, [ratstar@athenet.net](mailto:ratstar@athenet.net)

## Chicagoland Puppetry Guild

Chippuppet@aol.com  
[www.chicagopuppet.org](http://www.chicagopuppet.org)  
Puppet Patter Newsletter. Members get together to construct puppets.

## Opera in Focus

Park Central Banquet Facility, 3000 Central Road, Rolling Meadows, IL 60008  
847-818-3220 - Information & Reservations  
[puppetinfo@operainfocus.com](mailto:puppetinfo@operainfocus.com)  
[www.operainfocus.com](http://www.operainfocus.com)  
Perform individual scenes and arias from world famous Operas, Operettas and Broadway shows using rod puppets that are operated from below the stage floor. Performances usually run 50 to 80 minutes in length.

## Charles H. MacNider Art Museum

303 Second Street SE, Mason City, IA 56001  
641/ 421-3666  
[macnider@macniderart.org](mailto:macnider@macniderart.org), [www.macniderart.org](http://www.macniderart.org)  
The largest selection of Bil Baird Puppets are on display at all times, including the puppets from The Sound of Music. Performances and upcoming interactive puppet theater for hands-on puppet shows.

## Owl Glass Puppetry Center

319 N. Calhoun, POB 330, West Liberty, IA 52776  
319/ 627-2487, call toll-free - 887/ 978-7738  
[owlglass@avalon.net](mailto:owlglass@avalon.net)  
[www.puppetspuppets.com](http://www.puppetspuppets.com)  
Productions by the in-house troupe, international guests, Puppets and Pastries Dessert Theatre, and a community puppet theatre production, the annual West Liberty Children's Festival. Workshops for adults and children, summer puppet camp, and open studio hours to help build puppets for community events.

## In the Heart of the Beast Puppet and Mask Theatre

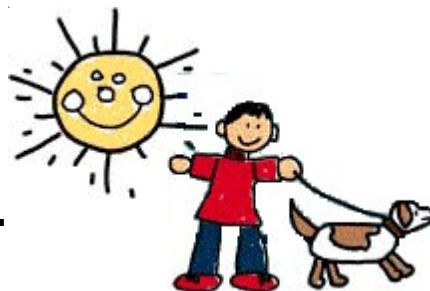
1500 East Lake Street, Minneapolis, MN 55407  
612/ 721-2535  
[kforan@hobt.org](mailto:kforan@hobt.org), [www.hobt.org](http://www.hobt.org)  
Call for information or performance schedule. Produces large May Day parade (pageant, large puppets) on first weekend of May.

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**2109 S Stoughton Rd ♥ Madison, WI 53716**  
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